DOCUMENT RESUME

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TITLE IEA Six-Subject Survey Instruments: Literature Tests.

INSTITUTION International Association for the Evaluation of Educational Achievement, Stockholm (Sweden).

SPONS AGENCY Ford Foundation, New York, N.Y.; Leverhulme Trust, London (England).; Office of Education (DHEW), Washington, D.C.; Tri-Centennial Fund, Stockholm (Sweden).; Volkswagen Foundation, Hanover (West Germany).

NOTE 71p.; For related documents, see TM 004 138-163 and ED 034 290 and 300

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DESCRIPTORS *Academic Achievement; College Bound Students; *Comparative Education; *Cross Cultural Studies; Grade 12; High School Students; Junior High Schools; Junior High School Students; *Literature; Secondary Education; *Tests

IDENTIFIERS *International Evaluation Educational Achievement

ABSTRACT

In 1965 the International Association for the Evaluation of Educational Achievement (IEA) inaugurated a cross-national survey of achievement in six subjects: Science, Reading Comprehension, Literature, English as a Foreign Language, French as a Foreign Language, and Civic Education. The overall aim of the project was to use international tests in order to relate student achievement and attitudes to instructional, social, and economic factors, and from the results to establish generalizations of value to policy makers worldwide. Contained here are five tests of the following literary works: "The Use of Force", "I See You Never", "The Man by the Fountain", "The Sea", and "The End of Something" for populations II, IV. Population II consists of students aged 14 to 15 years; population IV, students enrolled in the final year of pre-university training. Answer keys and statistical information can be found in ED 085 709. (RC)

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The basic procedures to be followed in the main testing of the IEA Six-Subject Survey were set out in a series of manuals:

Stage 2 IEA/M1 Manual for National Centers
IEA/M2 Manual for School Coordinators
IEA/M3 Manual for Test Administrators

Stage 3 IEA/M1/Stage 3 Manual for National Centers
IEA/M2/Stage 3 Manual for School Coordinators
IEA/M3/Stage 3 Manual for Test Administrators

These manuals are available from ERIC Clearinghouse.

The following extracts from these manuals have been appended to this particular IEA instrument to provide researchers with the minimum necessary test instruction information (e.g., such things as the instructions on the practice items and the warnings concerning the amount of time left for the test have been omitted here). For full details, please consult the appropriate manuals.

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1: Type of Instrument

E = Examination (student)
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1 = I
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5 = I and II
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4-5: Instrument Within Type

One or two characters used when necessary to uniquely identify each instrument when there is more than one instrument of the same type.

Instrument Name "The Use of Force," Rotated Literature Test

Data Bank Instrument Number E6LX

TM 004 144

IXA/XI

Pop II, p. 14-15

Pop IV, p. 14-15

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"From your envelope take out Booklet 8 and the white answer card 8. The section letter on the first page of the booklet will be either an X, a Y or a Z. There are some numbers and letters printed at the top of your card by the key figure 8. The last of these will be either an X, a Y or a Z. Make sure that this letter is the same as the one on the front of your test booklet." (The test administrators should hold up a copy of Booklet 8 and answer card 8 and indicate where the two should match.)

SRA/M1
Pup II, p. 14-15 } Continued
Pup IV, p. 15-21 }

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If any student finds that his answer card does not match his test, then the test administrator should correct the discrepancy by giving him a booklet which matches the letter on his answer card. The student should not be allowed to change answer cards. When all students are ready, say:

"In this booklet there is a short story. Read the story carefully and thoughtfully before going on to the questions about it. Read the questions carefully and answer them as thoughtfully and accurately as you can. For the answers to Part I you have to be very careful how you mark your answer card. Please turn with me now to page __ [Test Lead Centers to enter appropriate page number] and follow as I read the instructions. The title of the story will vary according to whether you have booklets A, I or Z.

Answer the following questions as carefully but as hurriedly as you can. Here is a number of questions that might be asked about "The Use of Force" (or "I Dare You Dress" or "The Cat by the Fountain"). Some of these are more important than others. Read the list carefully and choose the five questions that you think are the most important questions to ask about this story. In the section marked I-I-O on your Answer Card I blacken in the oval marked A next to the numbers of the five questions you have chosen. After you have done that blacken in the ovals marked B for the other fifteen questions."

Then ask, "Are there any questions?" Answer any questions and then say, "Remember that there must be a mark on your answer card next to every question from 1-20. You make an A for the 5 questions which you think are the most important and a B for the other 15.

"Although the answer card has spaces for 40 answers, the test has fewer than 40 questions, so do not be worried by the blanks you will have at the end. You will have fifty minutes to do this test. Are there any questions?" Answer any questions and make sure that the students know what they are to do. Then say, "Turn back to the beginning of the booklet and begin."

After forty-five minutes say:

"You have five minutes more. If you have not answered question 5, which comes at the end, please do so now. If after doing this you have any time left, you may go back to any questions you have not answered."

BOOKLET B

DIRECTIONS

SECTION I

On the next pages there is a short story. Read it the story carefully and thoughtfully before going on to the questions about it.

Read the questions carefully and answer them as thoughtfully and honestly as you can. The questions are preceded by instructions which you should follow. All your answers should be made on your answer sheet. You will not need any other paper on which to write.

If you have any questions, ask your teacher.

Section B - The Son of Patrons

(Note to National Caretaker: These tests are to be printed in three workbooks: B1, B2, B3.)

The Use of Force [illegible]

[illegible] were now authorized for use, with [illegible] had met the [illegible] threats. Crimson Tide was seen as [illegible] by the [illegible] as well.

When I addressed I was met by the members, a big [illegible] looking people, many black and hispanics who nothing really to [illegible] with [illegible] and [illegible]. In the body was [illegible] the most [illegible] [illegible] we have had in the [illegible] years in my [illegible]. It is very [illegible] professionals.

The world was built [illegible] and [illegible] we had [illegible] [illegible] [illegible] [illegible]. We talked to [illegible] and I [illegible] [illegible] and to [illegible] [illegible] [illegible]

33. What is the doctor's first impression of Mathilda?

A. That she is healthy.
B. That she is very young.
C. That she is beautiful.
D. That she is intelligent.

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34. What is meant by "my best professional manner" (line 45)?

A. Skillfully.
B. Curiously.
C. Severely and slowly.
D. Gently and reassuringly.

* 35. When does the doctor first speak threateningly to Mathilda?

A. At lines 46 to 47.
B. At lines 70 to 73.
C. At lines 98 to 99.
D. At line 107.

* 36. Which of the following best describes the doctor's changes in attitude towards Mathilda?

A. He becomes more childlike.
B. He becomes more emotional and violent.
C. He becomes more worried and depressed.
D. He becomes more professional.

* 37. Which of the following is the best summary of what the doctor says in lines 132 to 137?

A. Despite what our laws tell us we should do, we should act according to our beliefs.
B. Despite what society says we should do, the individual must be prepared to assert his own personality.
C. Despite the reasons that others may have for giving up, a person is forced by pride to complete what he begins.
D. Despite any reason we may give for doing something, we really do it for emotional satisfaction.

* 38. There are four inferences to be drawn from lines 83 to 88. Which of these inferences is most important to the development of the story as a whole?

A. These lines show how much the doctor is sorry for the parents.
B. These lines show how uncontrollable Mathilda is.
C. These lines show that the doctor's interest in Mathilda has become personal and not professional.
D. These lines show that the doctor thinks that Mathilda is a beautiful child and not merely a sick one.

Please turn over and continue

8X

* 39. The doctor and Mathilda have several changing relationships in the course of the story. Which of the following is NOT one of the main relationships?

A. Doctor and patient.
B. Parent and child.
C. Two people at war.
D. A winner and a loser.

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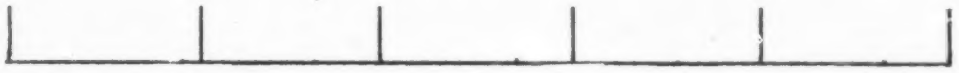
N. We would like to know how you personally compare this story to other stories you have read. If you think it is one of the best stories you have read, rate it +3. If you think it is one of the worst you have read, rate it -3.

Here is a scale:

one of the best	good	fairly good	fairly poor	poor	one of the worst
+3	+2	+1	-1	-2	-3



Mark the number of the rating you would give this story on your answer card in space N.

END OF SECTION X

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C = Civic Education
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4-5: Instrument Within Type

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Instrument Name "I See You Never", Rotated Literature Test

Data Bank Instrument Number E6LY

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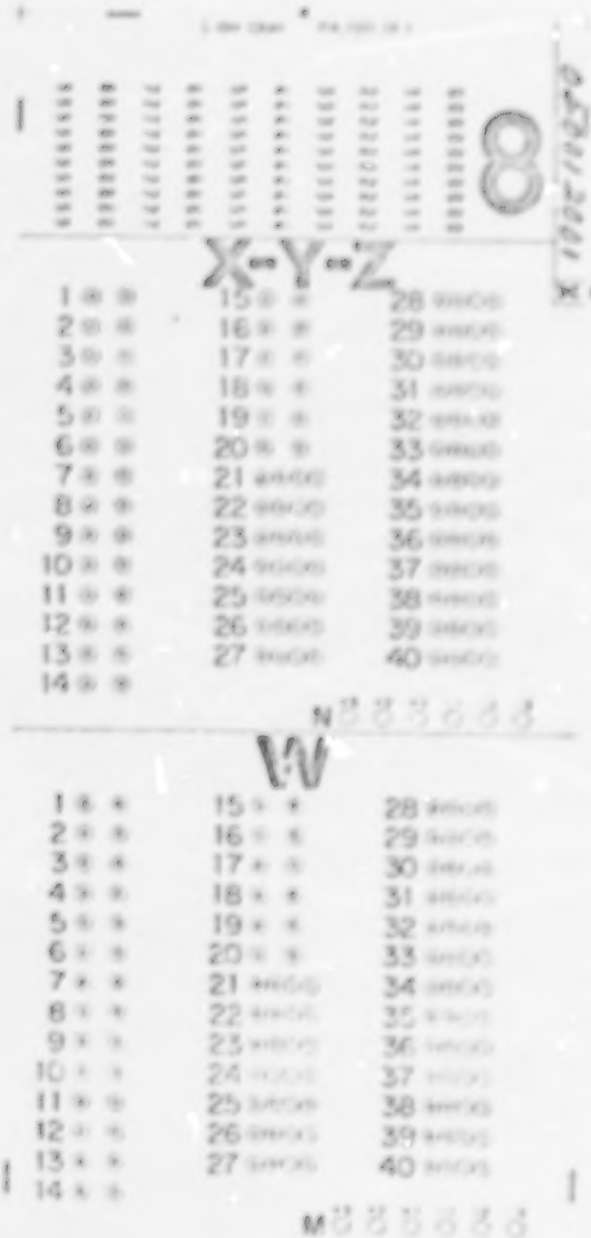

IEA/TC)
Pre II, p. 14-15) Cortlound
Pop II, p. 14-15) Cortlound
Pop IV, p. 14-15)

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"In this booklet there is a short story. Read the story carefully and thoughtfully before going on to the questions about it. Read the questions carefully and answer them as thoughtfully and accurately as you can. For the answers to Part I you have to be very careful how you mark your answer cards. Please turn with me now to page __ (National Centers to enter appropriate page number) and follow as I read the instructions. The title of the story will vary according to whether you have Booklets X, Y or Z.

Answer the following questions as carefully and as honestly as you can. Here is a number of questions that might be asked about "The Use of Force" (or "I Love You Dearly" or "The Man by the Fountain"). Some of these are more important than others. Read the list carefully and choose the five questions that you think are the most important questions to ask about this story. In the section marked I-J-G on your Answer Card 5 blanks. In the oval marked A next to the numbers of the five questions you have chosen. After you have done that blacken in the ovals marked B for the other fifteen questions."

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BOOKLET S

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[illegible]

SECTION - Y

On the next pages there is a short story. Read the story carefully and thoughtfully before going on to the questions about it.

Read the questions carefully and answer them as thoughtfully and honestly as you can. The questions are preceded by instructions which you should follow. All your answers should be made on your answer card. You will not need any other paper on which to write.

If you have any questions, ask your teacher.

Section Y - I See You Never

(Note to National Centers: These tests are to be printed in three separate booklets: EA/S X, EA/S Y, EA/S Z.)

[illegible]

[illegible]

The next month [illegible] when Mrs. O'Brien went in, there on the back porch were two local newspaper men, Mr. Sanderson, and two police officers, one on each side of him. Mr. Sanders stood there, smiling as usual.

"Why, Mr. Sanders!" said Mrs. O'Brien.

Mr. Sanders was overcome. He did not seem to have words to express

He had arrived at Mrs. O'Brien's evening before when they [illegible] earlier and had lived there ever since. He had come up the [illegible] flight to the dingy and had then gone on to San Angelo. There he met [illegible] the eleven little ones, with glossy blue [illegible], and pinkness and nervousness on the [illegible] walls and Mrs. O'Brien on the stairs but standing [illegible]. During the war, he had worked at the airplane factory and made a point of [illegible] that [illegible] all commodore, and even now, after the [illegible], he still held this job. From his start, he had made big money. He owned a [illegible] of it, and in his break only once a week - a privilege [illegible], by Mrs. O'Brien's [illegible] way of this [illegible], every good workingman deserved, [illegible] worked upon principles.

Beside Mrs. O'Brien's children, plus some being in for events, [illegible] plus would even put with complainers like Mr. Sanders's, break a bit about and enjoy, with [illegible] to them for the all almost like the [illegible] Mr. Sanders's dark eyes. The kitchen smelled good. The [illegible] turned forward, joined by the adult. Mr. Sanders stared at his [illegible], as [illegible] had survived the [illegible] all this [illegible].

"What happened, Mr. Sanders?" asked Mrs. O'Brien.

Behind Mrs. O'Brien, as he lifted his eyes, Mr. Sanders [illegible] the long table, laid with clean white linen and set with a platter, empty, [illegible] glasses, a water pitcher with ice cubes floating inside it, a basket of [illegible] potato salad, and one of bananas and oranges, ruined and [illegible]. At this table sat Mrs. O'Brien's children - two three grown sons, [illegible] and suffering, and her two youngest daughters, who were sharing it at the policemen as they ate.

"I have been here thirty minutes," said Mr. Sanders quietly, looking at Mrs. O'Brien's plump [illegible].

"That's six months too long," said one policeman. "We only [illegible] a temporary view. We've just got around to leaving her [illegible]."

[illegible]

[illegible] Mr. Sweeney was generous, he brought a [illegible] [illegible] [illegible], he thought it was very cool and delivered it, but he had brought a wristwatch and delivered that, too, and as many nights as had passed [illegible] Mr. O'Brien brought clothes to the evidence and brought some of them, and he had some [illegible] and brought some of them for his [illegible], and he had given to purchase shoes [illegible] a week [illegible]. Then, again, it had rained [illegible] - all nights even nights [illegible] [illegible] Mr. O'Brien's dark shoes [illegible] the [illegible], [illegible] his shoes [illegible] [illegible] and his [illegible] [illegible]. Mr. Sweeney [illegible], he had given to [illegible], given to [illegible] [illegible], and to his [illegible] and his [illegible], and he had brought a pair, which [illegible], given he [illegible] to [illegible] [illegible] [illegible] [illegible] [illegible].

"So sorry I am," said Mr. Sweeney now. "So nice you have I must give up my shoes, Mrs. O'Brien. I come to get my [illegible] and [illegible] and go with those now."

"Back to Boston?"

"Yes, to Angela. Have to a little town north of Boston [illegible]."

"I'm sorry, Mr. Sweeney."

"I'm content," said Mr. Sweeney [illegible], [illegible] his [illegible] and [illegible] his [illegible] [illegible] [illegible]. "But [illegible] [illegible] [illegible] [illegible]

[illegible]

[illegible] "I'll [illegible]," she said.

"I don't want to go back, Mrs. O'Brien," [illegible] "I like it here. I want to stay here. I'm pregnant. I'm not going. I could get [illegible] I don't want to go back."

"I'm sorry, Mr. Simmons," she said. "I just [illegible] I could do."

Mrs. O'Brien's [illegible] [illegible] and took [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]
5. [illegible]
6. [illegible]
7. [illegible]
8. [illegible]
9. [illegible]
10. [illegible]
11. [illegible]
12. [illegible]
13. [illegible]
14. [illegible]
15. [illegible]
16. [illegible]
17. [illegible]
18. [illegible]
19. [illegible]
20. [illegible]
21. [illegible]
22. [illegible]
23. [illegible]
24. [illegible]
25. [illegible]
26. [illegible]
27. [illegible]
28. [illegible]
29. [illegible]
30. [illegible]

[illegible]

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Instrument Name "The Man by the Fountain", Rotated Literature Test

Data Bank Instrument Number E6LZ

IEA/M3

Pop II, p. 14-15

Pop IV, p. 14-15

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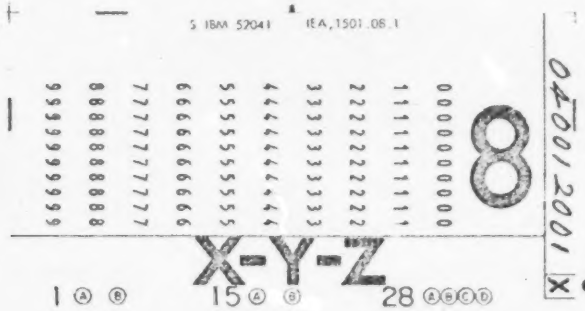

This is the letter that should match the letter on the front of the test booklet.

1 A B
2 A B
3 A B
4 A B
5 A B
6 A B
7 A B
8 A B
9 A B
10 A B
11 A B
12 A B
13 A B
14 A B
15 A B
16 A B
17 A B
18 A B
19 A B
20 A B
21 A B C D
22 A B C D
23 A B C D
24 A B C D
25 A B C D
26 A B C D
27 A B C D
28 A B C D
29 A B C D
30 A B C D
31 A B C D
32 A B C D
33 A B C D
34 A B C D
35 A B C D
36 A B C D
37 A B C D
38 A B C D
39 A B C D
40 A B C D
N +3 +2 +1 -1 -2 -3
W
M +3 +2 +1 -1 -2 -3

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BOOKLET B

B Z

BEST COPY AVAILABLE

LITERATURE

SECTION Z

On the next pages there is a short story. Read the story carefully and thoughtfully before going on to the questions about it.

Read the questions carefully and answer them as thoughtfully and honestly as you can. The questions are preceded by instructions which you should follow. All your answers should be made on your answer card. You will not need any other paper on which to write.

If you have any questions, ask your teacher.

Section Z - The Man by the Fountain

(Note to National Centers: These tests are to be printed in three separate booklets: IEA/B X, IEA/B Y, IEA/B Z.)

THE MAN BY THE FOUNTAIN

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As always, John Dewock sat by the fountain.

The spring sun loosed up out of the seething foam. The children honoured the memories of heroic admirals. Their galleons and cutters tacked to and fro across the wide pond. Nursemaids and grandmothers glanced anxiously at frocks and trousers. Over the wide world the fountain sang, thrusting a quivering plume of water at the scudding clouds. Liquid pattered noisily into bowls of marble.

John Dewock sat on his usual bench, speaking to no one. There were a few rules he stubbornly clung to. People spoke so much ill of each other. He no longer listened to their chatter. He had eyes now only for students and soldiers, for young girls and children. Young people fascinated his old curiosa. He knew a great deal and had forgotten even more. He craved for youth and approached death's kingdom with reluctant steps.

One by one the frequenters of the fountain left the park. It was time for lunch. John smiled without quite knowing why. Now that he was alone, it seemed him that he was the head park keeper. It was Thursday. The day on which his wife always used to serve him veal-steak with a delicious sour sauce and potatoes as round as marbles. She had been able to work miracles with a potato. Since her death he had fallen into irregular eating habits. Three slices of bread and jam in the morning. At midday, often not even a bite. Round about five, some lumpy porridge with rusks and some fruit. Usually a sour apple. Sour apples, he believed kept the dental falces clean and preserved the understanding.

He sat now alone with the violence of the fountain.

Perhaps some little boy would turn up? He longed for a serious conversation. Eyes that were still keen swept the avenue that led to the outskirts of the town. Far off in the distance, as in a dream, the little boy came into view. The youngster came tearing up to him,flopped down on the bench and gazed spellbound at the rippling surface of the pond and at the dragons letting the water flow over their green breasts.

"Hello, young man," said John Dewock solemnly.

The child stared at him but said nothing.

"Isn't it your dinner-time?"

"I'm not hungry," said the boy. "I eat once a day. Raw buffalo-meat, as I roam the prairie on my bronco."

"Well, now," said John Dewock, "Well now...who might you be then?"

The boy looked up at him full of pride.

"I am the last of the Mohicans. I lost my friend - the paleface. He was caught in an ambush. But I scented danger. Now I wander alone through the wood and valley ..."

"Where are your feathers?" asked old John sternly.

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The child gazed at him with lively interest. Tiny flames flickered in the golden eyes. He flushed with excitement.

"I don't wear feathers in enemy country," he said in a whisper. "But still, I'm on the warpath. I've no war paint on but I've dug up the hatchet. I am the last of my tribe. Are you my friend or foe?"

"What a thing to ask! My name is John. I have always been the foe of the buffaloes and the friend of the Indians. I made a blood-pact with Winnetou. Now I am too old for the hunt. Against whom have you dug up the hatchet?"

"Against the tribe of grown-ups," answered the boy. "They threaten my hunting grounds and my freedom. They don't understand a thing. How can an Indian live in stuffy school-buildings?"

"Of course he can't," said John. "Though a paleface myself, I'm all for freedom, too. But still, I think school is necessary ..."

The youngster threw him a piercing look.

"Perhaps you're a spy," he said thoughtfully. "The enemy is cunning."

John Deweck gave a high-pitched laugh.

"Sioux-man. Take a look around. We're quite alone here. No, I'm not a member of the tribe of grown-ups."

"How strange. So old, yet still a good Indian."

The old man gave a loud sniff. He held his hand out to the young brave.

"Peace," he said, "and many scalps."

"I'll tell you my adventure," said the boy, "provided you can keep a secret."

"Even if I was bound to the torture-post I wouldn't breathe a word."

"This morning I had to hunt for buffalo. As you know, the time was ripe. Besides, I'm looking for a squaw for my new wigwam. I was creeping out of the kitchen when Dad caught me by the hair. He walloped me for not being ready for school. I didn't make a sound. Only running could save me. Meekly I let myself be led to Hook Nose."

"Who is Hook Nose?"

"The school chief," replied the boy. "He's not strong but he's terribly cunning. He laughed like a wild horse and spoke of giving me lines. At ten o'clock, during break, I sneaked out at the gate. I ran as fast as I could....I don't want to go home again. My homeland is the prairie. Tonight I'm looking for a boat and tomorrow I'll be sailing across the seas."

John Deweck looked at the fountain. Impetuously as life itself it leapt up towards the light of the boundless sky. Cherubs spattered with water, blew on their conches as if to warn of impending danger.

A wrinkle creased the aged forehead.

"It's not going to be an easy plan," sighed John Deweck.

"I must get a knot," said the boy stubbornly. "You've got to help me."

Dusty clouds drifted towards the spring sun. The birds were visible in the pruned trees.

"First come and eat in my wigwam," faltered Jules Demonk.

"I'm not hungry."

"You can't refuse bread and salt ..."

The boy thought this over.

"Your mouth speaks the truth," he said. "I must set out on my long journey from Iron Hunger. But I shan't eat alone."

"Bread and salt, I warrant ..."

The boy trotted at the old man's side, looking neither left nor right. He thought of the wild scenes of the prairie. He had met an old buffalo-hunter who gave him invaluable tips.

They stopped into the police station. The door closed behind it them with a bang. The boy looked about him and understood.

He sat down on a bench and freely volunteered information to a m fat man with a ruddy complexion. His head sank on his chest. He did not even glimpse at Jules Demonk.

The car arrived shortly afterwards. The father stepped out angrily thanked the old man. The boy took his place in the car. Suddenly, he turned to the buffalo-hunter.

"You belong to the tribe of grown-ups," he said. "You have betrayed my confidence. I will pay for it at the torture-post. I despise you."

He spat on the ground.

"What did he say?" asked the father.

"That you ought to make him happy," said Jules Demonk.

Father and son remained in a mood of dust.

"The youth of today," grunted the inspector.

Slowly the old man paced through the streets of the little N-town.

He was never seen again at the fountain.

Georges Bellenoisette =
Belgian

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IEA/M3

Pop II, p. 16

Pop IV, p. 16-17

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"This test is like the last one that you did. The answers to the questions are to be marked in Section W on the front of your answer card. Remember that either A or B must be marked for each question from 1-20. Although there are spaces for 40 questions in Section W on the answer card there are only 37 questions on the test. You should therefore have numbers 38, 39 and 40 blank on the answer card. You will have fifty minutes to do this test. Are there any questions?"

After forty-five minutes say:-

"You have about five minutes more. If you have not answered question M, which comes at the end, please do so now. If after doing this you have any time left, you may go back to any questions you have not answered."

BOOKLET 9

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LITERATURE

On the next pages there is a short story. Read the story carefully and thoughtfully before going on to the questions about it.

Read the questions carefully and answer them as thoughtfully and honestly as you can. The questions are preceded by instructions which you should follow. All your answers should be made on your answer card. You will not need any other paper on which to write.

If you have any questions, ask your teacher.

The Sea

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THE SEA

Poor boy. He had very big ears, and when he would turn to the window, they would become scarlet. Poor boy. He was bent over, yellow. The man who cured came by behind his glasses. "The sea", he said "the sea, the sea". Everyone began to pack suitcases and speak of the sea. They were in a great hurry. The boy figured that the sea was like being inside a tremendous seashell full of echoes and chants and voices that would call from afar with a long echo. He thought that the sea was tall and green.

But when he arrived at the sea, he stood still. His skin, how strange it was there. "Mother," he said because he felt ashamed, "I want to see how high the sea will come on me."

He who thought that the sea was tall and green, saw it white like the head of a beer - tickling him, cold on the tips of his toes.

"I am going to see how far the sea will come on me." And he walked, he walked, he walked and the sea, what a strange thing! - grew and became blue, violet. It came up to his knees. Then to his waist, to his chest, to his lips, to his eyes. Then into his ears there came a long echo and the voices that call from afar. And in his eyes all the color. Ah, yes, at last the sea was true. It was one great, immense seashell. The sea truly was tall and green.

But those on the shore didn't understand anything about anything. Above they began to cry and scream and were saying "What a pity, Lord, what a great pity".

Ana Maria Matute -
Spanish

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Part I

Answer the following questions as carefully and as honestly as you can.

Here is a number of questions that might be asked about "The Sea". Some of these are more important than others. Read the list carefully and choose the five (5) questions that you think are the most important questions to ask about "The Sea". In the Section marked X on your Answer Card G blacken in the oval marked A next to the numbers of the five questions you have chosen. After you have done that blacken in the ovals marked X for the other fifteen questions.

1. Is there any one part of "The Sea" that explains the whole story?
2. What does "The Sea" tell us about people I know?
3. What metaphors (or comparisons), images (or references to things outside the story) or other writer's devices are used in "The Sea"?
4. Is there anything in "The Sea" that has a hidden meaning?
5. How is the way of telling the story related to what "The Sea" is about?
6. Is "The Sea" well written?
7. What type of story is "The Sea"? Is it like any other story I know?
8. Are any of the characters in "The Sea" like people I know?
9. What happens in "The Sea"?
10. Does "The Sea" tell me anything about people or ideas in general?
11. Is "The Sea" about important things? Is it a trivial or a serious work?
12. Has the writer used words or sentences differently from the way people usually write?
13. How can we explain the way people behave in "The Sea"?
14. How does the story build up? How is it organized?
15. Is there a lesson to be learned from "The Sea"?
16. Is this a proper subject for a story?
17. When was "The Sea" written? What is the historical background of the story and the writer? Does the fact that the author is Spanish tell me anything about the story?
18. Does "The Sea" succeed in getting me involved in the situation?
19. What emotions does "The Sea" arouse in me?
20. What is the writer's opinion of, or attitude toward the people in "The Sea"?

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Please turn over and continue

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Directions: Each of the questions or incomplete statements below is followed by four suggested answers. One of these answers or completions is the best answer to the problem posed in the question. That is, of the four answers, one makes the most sense in the light of the story you have read. Some of the questions are more important than others. These questions are marked with a star (*). Answer all the questions, but pay particular attention to the starred questions. Read each question carefully, choose your answer and indicate your choice in the appropriate space on your answer card.

21. Which of the following do the first two sentences indicate about the boy?

A. That he was unattractive to look at.
B. That he was afraid of the light.
C. That he had no money.
D. That he was very young.

22. What else do the first four sentences indicate about the boy?

A. That he was friendly.
B. That he was sickly.
C. That he was bad.
D. That he was short.

23. Who is the man who cured?

A. A doctor.
B. A priest.
C. The boy's father.
D. A friend.

* 24. Which of the following inferences about the boy's past is supported by the first paragraph?

A. He had been told that the sea was dangerous but beautiful because of its seashells.
B. He had listened to the seashells and became sick from the habit of doing so.
C. He had gone to the sea and brought back many seashells.
D. He had listened to a seashell and gotten the idea that the sea was beautiful and mysterious.

* 25. Which of the following explains "but when he arrived at the sea, he stood still".

A. The boy was surprised at the sound of the sea and was angry that the seashell was wrong.
B. The boy was surprised at the feel of the sea air and wished he was back at home.
C. The boy was surprised at the sight of the sea and felt as if he did not belong there.
D. The boy was surprised that the sea had a beach and he did not like to be tickled.

* 26. Which of the following best explains why the boy first said, "I want to see how high the sea will come on me" (lines 12 - 13)?

A. He wanted to cover his body with the sea.
B. He wanted to show how tall he was. NOT COPY AVAILABLE
C. He wanted to trick his mother.
D. He wanted to show his mother he was not afraid of the sea.

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27. As the boy sailed into the sea, which of the following changes occurred?

A. A change in color, smell and feel.
B. A change in depth, feel and sound.
C. A change in sound, color and smell.
D. A change in depth, sound and color.

* 28. In the context of the story as a whole, which of the following best explains "Ah, yes, at last the sea was true" (lines 21 - 22)?

A. At last the sea was as he had imagined it would be.
B. At last the sea was as his mother said it would be.
C. At last the sea was as the man who cured said it would be.
D. At last the sea was gone, and he was back at home.

---

29. Which of the following is most likely to have said or thought "Poor boy" (sentence 1)?

A. The boy himself.
B. The person telling the story.
C. The sea.
D. The "man who cured".

* 30. When we read "The man who cured went by behind his glasses", we are being asked to look at the sea as if we were which of the following?

A. The man himself.
B. The sea.
C. The boy.
D. The people on the shore.

31. What did "those on the shore" see (line 24)?

A. The boy swimming.
B. The boy drowning.
C. The boy walking on the beach.
D. The boy playing with seashells.

Please turn over and continue

* 32. Who is making the comment, "But those on the shore didn't understand anything about anything"?

a. The boy.
b. The person telling the story.
c. Either of the above.
d. Neither of the above.

* 33. What was it that those on the shore did not understand (line 24)?

a. Why the sea had changed.
b. Why they were on the shore.
c. Why they were screaming.
d. Why the boy did what he did.

* 34. Through whose eyes are we seeing the events of the story?

a. Those of one person - the boy.
b. Those of one person - a person telling the story, but not in the story.
c. Those of two people - the boy and a person telling the story, but not in the story.
d. Those of several people - the boy, the author, the people on the shore, and the sea who moved.

---

35. Which of the following best describes the feelings of the boy in lines 19 to 21?

a. Uncertainty.
b. Anger.
c. Joy.
d. Fear.

* 36. There are many colors in this story: the boy is described as red and yellow, and the sea as green, blue, and violet. Which of the following comments about all the colors is most valid in the context of the story as a whole?

a. The colors help us to understand that the sea represents everything that the boy is not but would like to be.
b. The colors help show us how the sea appears to be two different things for the boy and for his parents.
c. The colors help us see that the person telling the story does not like the sea as much as the boy does.
d. The colors help us see that the boy cannot understand the difference between what happens to him and what happens to the people on the shore.

[illegible]

3. [illegible] Which of the following best expresses the difference between what Dan thought and what Alan thought at the end of the story?

A. Dan had been pleased to have lunch a break, and Alan thought Dan was pleased.
B. Dan had been disappointed to start so late, and Alan knew Dan was sorry that the situation was serious.
C. Dan had been glad to be awake, and Alan knew Dan recognized at the change that had taken place.
D. Dan had been stunned that the break was fulfilled, and Alan knew Dan would do the same.

4. He would like to know how you personally would suggest this story to other students you have read. If you think it is one of the best stories you have read, mark an (A). If you think it is one of the worst stories you have read, mark an (E). Mark in a space.

one of the best	good	fairly good	terribly poor	poor	one of the worst
(A)	(B)	(C)	(D)	(E)	(F)

Mark the number of the writing you would give this story on your answer sheet in space 4.

[illegible]

END OF SECTION 4

DO NOT TURN OVER until you are told to do so.

[illegible]

[illegible] [illegible] [illegible] [

She didn't say anything. He went on. "I feel as though everything was gone to hell inside of me. I don't know, Marge. I don't know what to say."

He looked on at her back.

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"Isn't love any fun?" Marjorie said.

"No," Nick said. Marjorie stood up. Nick sat there, his head in his hands.

"I'm going to take the boat," Marjorie called to him. "You can walk back around the point."

"All right," Nick said. "I'll push the boat off for you.

"You don't need to," she said. She was afloat in the boat on the water with the moonlight on it. Nick went back and lay down with his face in the blanket by the fire. He could hear Marjorie rowing on the water.

He lay there for a long time. He lay there while he heard Bill come into the clearing, walking around through the woods. He felt Bill coming up to the fire. Bill didn't touch him, either.

"Did she go all right?" Bill said.

"Oh yes." Nick said, lying, his face on the blanket.

"Have a scene?"

"No, there wasn't any scene."

"How do you feel?"

"Oh, go away, Bill! Go away for a while."

Bill selected a sandwich from the lunch basket and walked over to have a look at the rods.

Ernest Hemingway - American.

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National Centers

Please insert blank pages at this point for students to write their answer

END OF BOOKLET 18